

# Contents

<i>Acknowledgments</i>	ix
<i>Preface: Drama, Poetry, and Performance</i>	xi
<b>Introduction: Between Poetry and Performance</b>	<b>1</b>
i. Shakespeare 3.0	2
ii. Images of Writing/Metaphors of Performance	8
The score	8
The blueprint	12
Information/software	13
Dramatic tools, performance technologies	20
iii. Agencies of Drama: Burke, Poetry, and Performance	22
Writing as agency: "Antony in Behalf of the Play"	29
<b>1 From Poetry to Performance</b>	<b>35</b>
i. Dramatic Performance and its Discontents:	
The New Criticism	39
Drama, poetry, and "interpretation"	39
"An arrangement of words"	45
Acts of speech	50
Heresy, responsibility, and performance	56
ii. Dramatic Writing and its Discontents: Performance	
Studies, Drama Studies	64
Antigone's bones	64
The "theater of acting"	69
Rethinking writing	77

<b>2 Performing Writing: <i>Hamlet</i></b>	94
i. Hamlet's Book	97
Playing the book	97
The law of writ	101
Speaking by the card	106
ii. Corrupt Stuff; or, Doing Things with (Old) Words	112
The crux of performance	113
Enseamed beds	118
iii. "OK, we can skip to the book": The Wooster Group	
<i>Hamlet</i>	123
Theatrofilm by Electronovision	127
(Re)playing Burton, performing <i>Hamlet</i>	130
<b>3 Embodying Writing: Ibsen and Parks</b>	139
i. Can We Act What We Say?: <i>Rosmersholm</i>	142
Inscribing <i>character</i>	147
Acting the <i>role</i>	150
Confession, disclosure, detour	152
Doing (unspeakable) things with words	158
ii. Footnoting Performance: <i>The America Play</i> and <i>Venus</i>	161
A wink to Mr. Lincoln's pasteboard cutout	172
Diggidy-diggidy-diggidy-dawg	178
<b>4 Writing Space: Beckett and Brecht</b>	192
i. <i>Quad</i> : Euclidean Dramaturgies	196
ii. By Accepting This License	205
iii. What Where: Brechtian Technologies	211
<i>Notes</i>	216
<i>Works Cited</i>	239
<i>Further Reading</i>	258
<i>Index</i>	261